

Изданія М.П.БЪЛЯЕВА въ Лейпцигъ

**В. МАЛИШЕВСКІЙ**  
**ТРЕТЬЯ СИМФОНІЯ**  
( ВЪ с )

**ДЛЯ ОРКЕСТРА**

СОЧ. 14

**W. MALISCHEWSKY**  
**DRITTE SYMPHONIE**  
( in c )

**FÜR ORCHESTER**

OP. 14

Partitur

1912

3037

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.

## Compositions pour Orchestre.

<b>Antipow (C.). Op. 7. Allegro symphonique pour Orchestre.</b>	<b>A.</b>	<b>R.</b>
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —.80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Arteiboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.</b>		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.40	—50
<b>Op. 9. Valse-Fantasia pour Orchestre.</b>		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	8.50	3.—
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>Arteiboucheff (N.), Wihtol (J.), Liadow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	6.50	2.30
Parties d'orchestre . . . . .	14.—	4.90
Parties supplémentaires . . . . .	à —.80	—30
Réduction pour Piano à 4 mains par N. Arteiboucheff . . . . .	2.—	—70
<b>Blumenfeld (Felix). Op. 10. Mazurka pour Orchestre.</b>		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	8.50	3.—
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé, "Mlada", orchestré par N. Rimsky-Korsakow.</b>		
Partition d'orchestre . . . . .	3.50	1.25
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.80	—60
<b>— Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra "Le Prince Igor".</b>		
1. Ouverture.		
Partition d'orchestre . . . . .	5.—	1.75
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —.50	—20
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—90
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.80	—65
2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennne).		
Partition d'orchestre . . . . .	9.50	3.35
Parties d'orchestre . . . . .	18.—	6.30
Parties supplémentaires . . . . .	à 1.—	—35
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	4.—	1.40
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	2.50	—90
3. Marche poloviennne.		
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	10.—	3.50
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	1.80	—65
Réduction pour Piano à 2 mains par F. Blumenfeld . . . . .	1.80	—60
<b>— Eine Steppenskitze aus Mittelasien, für Orchester.</b>		
Partitur . . . . .	2.—	—70
Orchesterstimmen . . . . .	5.50	1.95
Duplirstimmen . . . . .	—30	—10
Arrangement für Pianoforte zu 4 Händen vom Componisten . . . . .	1.80	—65
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul . . . . .	1.40	—50
<b>— 2 Parties de la 3<sup>me</sup> Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.</b>		
Partition d'orchestre . . . . .	8.—	2.10
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	à —.80	—30
Réduction pour Piano à 4 mains: la 1 <sup>re</sup> partie par A. Glazounow, la 2 <sup>me</sup> partie par N. Sokolow . . . . .	3.—	1.05

## Compositions pour Orchestre.

<b>Cui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)</b>	<b>A.</b>	<b>R.</b>
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	8.—	2.80
Parties supplémentaires . . . . .	à —.80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Glazounow (Alexandre). Op. 3. 1<sup>re</sup> Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	à —.80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Op. 5. 1<sup>re</sup> Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.</b>		
Partition d'orchestre . . . . .	18.—	6.30
Parties d'orchestre . . . . .	25.—	8.75
Parties supplémentaires . . . . .	à 1.60	—60
Réduction pour Piano à 4 mains par M <sup>me</sup> Nadejda Rimsky-Korsakow . . . . .	6.—	2.10
<b>Op. 6. 2<sup>me</sup> Ouverture sur des thèmes grecs pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	9.—	3.15
Parties d'orchestre . . . . .	15.—	5.25
Parties supplémentaires . . . . .	à —.80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
<b>Op. 7. Sérénade pour Orchestre. La.</b>		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—45
<b>Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	8.—	2.10
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>Op. 9. Suite caractéristique pour grand Orchestre. (I. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.)</b>		
Partition d'orchestre . . . . .	12.—	4.20
Parties d'orchestre . . . . .	22.—	7.70
Parties supplémentaires . . . . .	à 1.40	—50
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
<b>Op. 11. 2<sup>me</sup> Sérénade pour petit Orchestre. ré.</b>		
Partition d'orchestre . . . . .	1.80	—65
Parties d'orchestre . . . . .	3.50	1.25
Parties supplémentaires . . . . .	à —.30	—10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.20	—45
<b>Op. 12. Poème lyrique. Andantino pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	à —.30	—10
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>Op. 13. "Stenka Razine". Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)</b>		
Partition d'orchestre . . . . .	8.50	3.—
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —.80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
<b>Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale.)</b>		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.60	—60
<b>Op. 16. 2<sup>me</sup> Symphonie en fa<sup>#</sup> pour grand Orchestre. (A la mémoire de François Liszt.)</b>		
Partition d'orchestre . . . . .	17.—	5.95
Parties d'orchestre . . . . .	29.—	10.15
Parties supplémentaires . . . . .	à 1.60	—60
Réduction pour Piano à 4 mains par l'auteur . . . . .	7.50	2.65

## Compositions pour Orchestre.

<b>Glazounow (Alexandre). Op. 18. Mazurka pour Orchestre.</b>	<b>A.</b>	<b>R.</b>
Partition d'orchestre . . . . .	4.—	1.40
Parties d'orchestre . . . . .	9.50	3.35
Parties supplémentaires . . . . .	à —.80	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
<b>Op. 19. La Forêt. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	8.—	2.80
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —.80	—30
Réduction pour Piano à 4 mains de l'auteur . . . . .	3.50	1.25
Réduction pour 2 Pianos à 8 mains par C. Tschernoff . . . . .	5.—	1.75
<b>Op. 21. Marche de Noces pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	8.—	1.05
Parties d'orchestre . . . . .	7.—	2.45
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>— Une Fête slave, tirée du Quatuor slave, Op. 23. Esquisse symphonique pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	11.—	3.85
Parties supplémentaires . . . . .	à —.60	—25
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	2.50	—90
<b>Op. 28. La Mer. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	10.—	3.50
Parties d'orchestre . . . . .	20.—	7.—
Parties supplémentaires . . . . .	à 1.—	—35
Réduction pour 2 Pianos à 8 mains par l'auteur . . . . .	5.50	1.95
<b>Op. 29. Rhapsodie orientale pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	23.—	8.05
Parties supplémentaires . . . . .	à 1.20	—45
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
<b>Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	27.—	9.45
Parties supplémentaires . . . . .	à 1.20	—45
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.—	1.75
<b>Op. 33. 3<sup>me</sup> Symphonie en Ré pour Orchestre.</b>		
Partition d'orchestre . . . . .	15.—	5.25
Parties d'orchestre . . . . .	36.—	12.60
Parties supplémentaires . . . . .	à 2.50	—90
Réduction pour Piano à 4 mains par l'auteur . . . . .	9.—	3.15
<b>Op. 34. Le Printemps. Tableau musical pour Orchestre.</b>		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —.60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	1.80	—65
<b>Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).</b>		
Full score . . . . .	4.—	1.40
Orchestral parts . . . . .	12.—	4.20
Supplementary parts . . . . .	each —.40	—15
Piano score . . . . .	1.80	—65
Arrangement as a Duet for the Pianoforte (by the composer) . . . . .	1.80	—65
<b>Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.</b>		
Partition d'orchestre . . . . .	6.—	2.10
Parties d'orchestre . . . . .	14.—	4.90
Parties supplémentaires . . . . .	à —.80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.50	—90
<b>Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentées par Alexandre Glazounow. Complet.</b>		
Partition d'orchestre . . . . .	7.50	2.65
Parties d'orchestre . . . . .	15.—	5.25
Parties supplémentaires . . . . .	à —.80	—30
<b>Séparément.</b>		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre . . . . .	1.60	—60
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —.30	—10

## Compositions pour Orchestre.

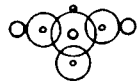
<b>Glazounow (Alexandre). Op. 46. Chopiniana.</b>	<b>A.</b>	<b>R.</b>
II. Nocturne, Fr. Chopin, Op. 15 No. 1.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	4.50	1.60
Parties supplémentaires . . . . .	à —.30	—10
III. Mazurka, Fr. Chopin, Op. 50 No. 3.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —.30	—10
IV. Tarentelle, Fr. Chopin, Op. 43.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	à —.40	—15
<b>Op. 47. Valse de concert pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.—	1.75
Parties d'orchestre . . . . .	12.—	4.20
Parties supplémentaires . . . . .	à —.60	—25
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
<b>Transcription de concert pour Piano par Félix Blumenfeld</b>		
Op. 48. 4 <sup>me</sup> Symphonie en Mi <sup>b</sup> pour grand Orchestre.		
Partition d'orchestre . . . . .	13.—	4.55
Parties d'orchestre . . . . .	28.—	9.80
Parties supplémentaires . . . . .	à 1.80	—65
Réduction pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
<b>Op. 50. Cortège solennel pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	3.50	1.25
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —.40	—15
Arrangement pour Piano à 4 mains par l'auteur . . . . .	1.60	—60
<b>Op. 51. 2<sup>me</sup> Valse de concert pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	13.—	4.55
Parties supplémentaires . . . . .	à —.80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70
<b>Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.</b>		
Partition d'orchestre . . . . .	15.—	5.25
Parties d'orchestre . . . . .	34.—	11.90
Parties supplémentaires . . . . .	à 1.60	—60
Réduction pour Piano à 4 mains par N. Sokolow . . . . .	6.—	2.10
<b>Séparément.</b>		
No. 1. Prélude.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	7.50	2.65
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains	1.40	—50
No. 2. Marionnettes.		
Partition d'orchestre . . . . .	2.—	—70
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —.30	—10
Réduction pour Piano à 4 mains	1.20	—45
No. 3. Mazurka.		
Partition d'orchestre . . . . .	3.—	1.05
Parties d'orchestre . . . . .	9.—	3.15
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains	1.60	—60
No. 4. Scherzino.		
Partition d'orchestre . . . . .	1.40	—50
Parties d'orchestre . . . . .	5.—	1.75
Parties supplémentaires . . . . .	à —.30	—10
Réduction pour Piano à 4 mains	1.—	—35
No. 5. Pas d'action.		
Partition d'orchestre . . . . .	1.80	—65
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —.30	—10
Réduction pour Piano à 4 mains	1.—	—35
No. 6. Danse orientale.		
Partition d'orchestre . . . . .	1.80	—65
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	à —.30	—10
Réduction pour Piano à 4 mains	1.—	—35
No. 7. Valse.		
Partition d'orchestre . . . . .	2.50	—90
Parties d'orchestre . . . . .	6.50	2.30
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains	1.40	—50
No. 8. Polonaise.		
Partition d'orchestre . . . . .	3.50	1.15
Parties d'orchestre . . . . .	9.—	1.25
Parties supplémentaires . . . . .	à —.40	—15
Réduction pour Piano à 4 mains	1.60	—60
<b>Op. 53. Fantaisie pour grand Orchestre.</b>		
Partition d'orchestre . . . . .	5.50	1.95
Parties d'orchestre . . . . .	13.—	4.55
Parties supplémentaires . . . . .	à —.80	—30
Réduction pour Piano à 4 mains par l'auteur . . . . .	2.—	—70

147465

W. MALICHEVSKY

TROISIÈME  
SYMPHONIE  
EN UT MINEUR

— POUR —  
ORCHESTRE  
— OP. 14. —

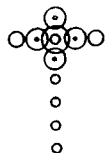


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M. P. BELAÏEFF, LEIPZIG

1912

ST. PÉTERSBOURG, DÉPÔT GÉNÉRAL CHEZ  
J. JURGENSON, MORSKAÏA 9

3037 - 3039

CG RÖDER & MBH. LEIPZIG



# Troisième Symphonie

## I

W. Malichevsky, Op. 14

Allegro non troppo ♩ = 124

Piccolo (III)

2 Flauti

2 Oboi

I  
3 Clarinetti in B  
II III

2 Fagotti

I II  
4 Corni in F  
III IV

I  
3 Trombe in B  
II III

3 Tromboni  
e  
Tuba

Timpani

Allegro non troppo ♩ = 124

Violini I

Violini II

Viole

Violoncelle

Contrabasso

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Horn), Viol. (Violin), Vla. (Viola), V.cello (Violoncello), and C.B. (Double Bass). The score is written in 3/4 time and includes dynamic markings such as *mf*, *cresc.*, and *f*. The music is in a key with two flats (B-flat and E-flat). The score is divided into measures by vertical bar lines, and the instruments are grouped into systems. The Flute, Oboe, Clarinet, and Bassoon parts are in the upper system, while the Horn, Violin, Viola, Violoncello, and Double Bass parts are in the lower system. The score includes various musical notations, including notes, rests, and dynamic markings.

2

This musical score is for a 12-part ensemble, arranged in two systems of six staves each. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is marked with various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, as well as rests and trills. A section labeled "a 2 Soli" begins in the fifth measure of the first system, where the dynamics shift to *mf* and *f*. The score concludes with a final measure in the second system, marked with a *mf* dynamic. A small box containing the number "2" is located at the bottom left of the page, below the final measure.

This musical score page contains two systems of music, each with five staves. The key signature is B-flat major (two flats). The first system (measures 3037-3042) features a piano introduction with a *p* dynamic, followed by a crescendo (*cresc.*) leading to a *mf* section. The second system (measures 3043-3048) continues the piece with a *p* dynamic, followed by a crescendo (*cresc.*) leading to a *mf* section. The score includes various musical notations such as notes, rests, and dynamic markings.

3

3037



poco accelerando

First system of musical notation, measures 1 through 8. The score is written for multiple staves, including treble and bass clefs. The key signature is B-flat major (two flats). The tempo marking "poco accelerando" is at the top right. The first four measures (1-4) feature a gradual increase in volume, marked with "cresc." on each staff. Measures 5-8 show a more complex texture with various dynamics including *f* (forte), *mf* (mezzo-forte), and *mf cresc.* (mezzo-forte crescendo). The notation includes many accidentals (sharps and flats) and slurs, indicating a technically demanding passage.

Second system of musical notation, measures 9 through 16. This system continues the musical piece. Measures 9-12 show a continuation of the crescendo from the first system, with "cresc." markings on several staves. Measures 13-16 feature a more active melodic line in the upper staves, with dynamics ranging from *f* to *mf cresc.*. The tempo marking "poco accelerando" is repeated at the top right of this system. The notation is dense with many accidentals and slurs.

## 4 Poco piu vivo ♩ = 150

First system of musical notation for 'Poco piu vivo'. It consists of 10 staves. The first five staves are for the upper voices and piano, and the last five are for the lower voices and piano. The tempo is marked 'Poco piu vivo' with a quarter note equal to 150 beats per minute. The key signature has two flats (B-flat and E-flat). The first staff has a '2' above it, indicating a second ending. The first five staves have a 'f cresc.' marking. The last five staves have a 'dim.' marking. The first five staves end with a 'ff' marking.

## Poco piu vivo ♩ = 150

Second system of musical notation for 'Poco piu vivo'. It consists of 10 staves. The first five staves are for the upper voices and piano, and the last five are for the lower voices and piano. The tempo is marked 'Poco piu vivo' with a quarter note equal to 150 beats per minute. The key signature has two flats (B-flat and E-flat). The first staff has a '2' above it, indicating a second ending. The first five staves have a 'f cresc.' marking. The last five staves have a 'dim.' marking. The first five staves end with a 'ff' marking.

[illegible]

Musical score for the first system of "The Song of the Shovel". The score is written for a full orchestra and includes the following parts:
 

- Fag.** (Bassoon): Starts with a rest, then plays a melodic line with a crescendo.
- Cor.** (Cor Anglais): Plays a melodic line with a crescendo.
- Tr.be** (Trumpet in B-flat): Plays a melodic line with a crescendo.
- Tr.bni** (Trumpet in B-flat): Plays a melodic line with a crescendo.
- Timp.** (Timpani): Plays a rhythmic pattern with a crescendo.
- Viol.** (Violins): Play a melodic line with a crescendo.
- Vla** (Viola): Play a melodic line with a crescendo.
- V.cello** (Violoncello): Play a melodic line with a crescendo.
- C. B.** (Contrabass): Play a melodic line with a crescendo.

 The score is marked with a box containing the number "5" and a box containing the number "a 2". The tempo is marked "Allegretto". The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is written in a single system with multiple staves.



Ritard.

**6** **Tempo I**

This page of musical notation is a page from a symphony score, likely for a string ensemble. It features ten staves of music. The notation includes treble and bass clefs, key signatures, and a variety of note values and rests. Dynamic markings such as *f*, *dim.*, *mf*, *p*, and *pp* are used throughout. The music is written in a style typical of 19th-century symphonic notation, with a focus on melodic lines and harmonic support. The page is numbered 10 in the top right corner.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for a full orchestra and includes five staves. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score begins with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction. The dynamics gradually decrease through mezzo-forte (*mf*), piano (*p*), and pianissimo (*pp*) to a final piano (*p*) dynamic. The tempo markings "Ritard." and "Tempo I" are present. The score ends with a box containing the number 6.



[illegible][illegible]



## Accelerando

Cl. II  
Fag.  
Cor.  
Tr-be I II  
Tr-bni I II  
Tr-bne III e Tuba  
Viol.  
Vla.  
V-cello  
C-B.  
8  
8  
8  
Accelerando

Fl.  
Ob.  
Cl. I  
Cl. II III  
Fag.  
Cor.  
Tr-be I II  
Tr-bni I II  
Tr-bne III e Tuba  
Viol.  
Vla.  
V-cello  
C-B.  
8  
8  
8  
Accelerando



9 Più vivo (♩ = 150)

First system of musical notation for 'Più vivo'. It consists of ten staves. The first four staves are treble clef, and the last six are bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Più vivo' with a quarter note equal to 150 beats per minute. The dynamics start with *ff* (fortissimo) and progress through *f* (forte) to *cresc.* (crescendo). The fifth staff has a '18' marking. The sixth staff has a '7' marking and a 'a 2' instruction. The seventh staff has a '7' marking. The eighth staff has a '7' marking. The ninth staff has a '7' marking. The tenth staff has a '7' marking.

Più vivo (♩ = 150)

Second system of musical notation for 'Più vivo'. It consists of five staves. The first three are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Più vivo' with a quarter note equal to 150 beats per minute. The dynamics start with *ff* (fortissimo) and progress through *f* (forte) to *cresc.* (crescendo). The first staff has a '7' marking. The second staff has a '7' marking. The third staff has a '7' marking. The fourth staff has a '7' marking. The fifth staff has a '7' marking.

This page of musical notation is a page from a piano score, likely for a concert piece. It features a complex arrangement of staves, including a grand staff (treble and bass clefs) and several single staves. The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is B-flat major (two flats). The score is divided into four measures, each with a distinct harmonic and melodic focus. The first measure is marked with a forte (ff) dynamic and a first ending bracket. The second measure is marked with a forte (ff) dynamic and a second ending bracket. The third measure is marked with a forte (ff) dynamic and a first ending bracket. The fourth measure is marked with a forte (ff) dynamic and a first ending bracket. The notation includes various musical symbols such as accidentals, slurs, and dynamic markings like *cresc.* and *ff*. The page number 3037 is visible at the bottom.

3037

10

This musical score is for a piano and orchestra. The piano part is written on the upper staves, and the orchestra part is on the lower staves. The score is divided into two systems, each marked with a box containing the number 10. The piano part features complex, rapid passages in the right hand, often marked with *fff* (fortississimo) and *dim.* (diminuendo). The left hand of the piano part is more melodic, with notes often marked *mf* (mezzo-forte). The orchestra part includes woodwinds, strings, and percussion. The woodwinds and strings play sustained notes and chords, while the percussion includes a drum (marked *trum*) and a cymbal (marked *cym*). Dynamics for the orchestra range from *f* (forte) to *mf* (mezzo-forte). The score is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked *Allegro* in the first system and *Allegro* in the second system. The score is numbered 3037 at the bottom.

10

Cor. I *mf* *dim.* *mp* *p*

Cor. II *mf* *dim.* *mp* *p*

Tr-be *dim.* *mf* *mf dim.* *mp* *p*

Tr-bni *f* *mf* *mf dim.* *mp* *p*

Timp. *dim.* (*mf*) (*mp*) (*p*)

Viol. *dim.* *dim.* *p* *div.*

Vla. *dim.* *dim.* *p* *div.*

V-cello *dim.* *dim.* *div.* *p*

C-B. *dim.* *dim.* *dim.* *dim.*

11

Cor. I II *mf*

Tr-be III *p* *mf*

Tr-bni *pp* *mf*

Timp. (*pp*) *p* *pp*

Viol. *p* *pp*

Vla. *p* *pp*

V-cello *pizz* *arco* *p* *pp*

C-B. *pizz* *arco* *p* *pp*

11

Cl. II III

a 2

poco rit.

Fag.

Cor.

III.

I

Tr-bni  
III e Tuba

Timp.

trm

pp

Viol.

Vla

V.cello

C-B.

pp

mp

mf

p

poco rit.

Meno mosso ♩ = 90

Cl. a 3

Fag.

Viol.

Vla.

V-cello

C-B.

*p*

*poco a poco*

*p*

*poco a poco*

*p*

*poco a poco*

*p*

*poco a poco*

[illegible]

13

System 13, measures 1-4. The system consists of 11 staves. Measures 1-4 show a complex texture with multiple voices. Dynamics include *f*, *cresc.*, and *ff*. The key signature is B-flat major (two flats).

System 13, measures 5-8. The system continues the musical texture. Dynamics include *f*, *cresc.*, *div.*, and *ff*. The key signature is B-flat major (two flats).

13



System 14, measures 1-4. The system consists of 10 staves. Measures 1-4 show various musical notations including treble and bass clefs, key signatures, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes eighth and sixteenth notes, rests, and slurs. The key signature changes from one flat to two flats between measures 2 and 3.

System 14, measures 5-8. The system continues with 10 staves. Measures 5-8 show further musical notation, including dynamic markings such as *mf* (mezzo-forte) and *dimin.* (diminuendo). The notation includes eighth and sixteenth notes, rests, and slurs. The key signature remains two flats.



Fl. *Acceler.*

Cl. II III *p dimin. pp*

Tr. be *pp*

Tr. bni *p dimin. pp enh.*

Timp. *pp*

Viol. *p dimin. pp*

Vla. *p dimin. pp*

V. cello *pp acceler.*

C. B. *pp acceler.*

15 Più mosso  
*cantabile*

Cl. II III *p*

Fag. *cantabile*

Viol. *Più mosso*

Vle *div. cantabile p*

V. celli *div. cantabile p*

C. B. *p*

15

Cl. *cresc.* *mf* *cantabile*

Fag. *cresc.* *mf*

Cor. IV *cresc.* *mf* IV

Viol. *cresc.* *mf* *cantabile*

Vle *cresc.* *mf*

V. celli *cresc.* *mf*

C-B. *cresc.* *mf*

Fl. I *cresc.* *mf* *cantabile* *crescendo*

Ob. *cresc.* *mf* *cantabile* *crescendo*

Cl. *cresc.* *mf* *cantabile* *crescendo*

Fag. *cresc.* *mf* *cantabile* *crescendo*

Cor. IV *cresc.* *mf* *cantabile* *crescendo*

Viol. *cresc.* *mf* *cantabile* *crescendo*

Vla. *cresc.* *mf* *cantabile* *crescendo*

V. celli *cresc.* *mf* *cantabile* *crescendo*

C-B. *cresc.* *mf* *cantabile* *crescendo*

16 *cantabile* *crescendo*

16 *cantabile* *crescendo*

This image shows a page of a musical score, likely from a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are Fl. I, Ob., Cl. II III, Fag., Cor. III IV, Viol., Vla., V.cello, and C.B. The music is in 3/4 time, as indicated by the time signature. The key signature has one sharp (F#). The score features various musical notations, including notes, rests, and dynamic markings such as 'poco' and 'a'. The page number '25' is visible in the top right corner.

[illegible]



sempre *ff* *dim.*  
sempre *ff* *dim.*  
sempre *ff* *dim.*  
sempre *ff* *dim.*  
sempre *ff* *dim.*  
sempre *f* *dim.*  
sempre *f* *dim.*  
sempre *f* *dim.*  
sempre *f* *dim.*



sempre *ff* *dim.*  
sempre *ff* *dim.*  
sempre *ff* *dim.*  
sempre *ff* *dim.*  
sempre *ff* *dim.*

18

The musical score is divided into two systems. The first system consists of eight staves, with the piano part on the left and the orchestra part on the right. The piano part includes staves for the right and left hands, and the orchestra part includes staves for the strings and woodwinds. The score features various musical notations, including notes, rests, and dynamic markings such as *f*, *mf*, and *ff*. There are also markings for articulation, such as *a 2* and *div.*. The second system consists of four staves, continuing the piano and orchestra parts. The score concludes with a final measure marked with a double bar line and a repeat sign.

18

This musical score is arranged in two systems, each containing five staves. The top staff of each system is in treble clef with a key signature of three sharps (F#, C#, G#). The second staff is in treble clef with a key signature of two sharps (F#, C#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). The score features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The notation is dense and complex, with many notes and rests. The score is written in a standard musical notation style, with a clear and legible layout.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves arranged in two systems. The top system contains ten staves, and the bottom system contains six staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'ff' (fortissimo) and 'f' (forte). Some staves have specific markings like 'a 3' and 'a 2'. The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The overall style is that of a classical or romantic era symphony score.

19

This musical score page contains measures 19 and 20. The notation is spread across two systems of staves. The top system includes staves for woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and percussion (trumpet, trombone, tuba, and timpani). Dynamics such as *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo) are indicated throughout. The bottom system continues the orchestration with more woodwinds and strings. Measure 19 is marked with a box containing the number 19. Measure 20 is also marked with a box containing the number 19. The score is written in a key signature of two flats and a common time signature.



First system of musical notation, measures 1-4. The score consists of ten staves. The top five staves are treble clef, and the bottom five are bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first four measures show a gradual buildup of sound. Measure 1 has a *ff* marking. Measure 2 has a *cresc.* marking. Measure 3 has a *cresc.* marking. Measure 4 has a *cresc.* marking and a *trm* marking. The notation includes various note values, rests, and dynamic markings.

Second system of musical notation, measures 5-8. The score consists of ten staves. The top five staves are treble clef, and the bottom five are bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first four measures show a gradual buildup of sound. Measure 5 has a *ff* marking. Measure 6 has a *ff* marking. Measure 7 has a *ff* marking. Measure 8 has a *ff* marking. The notation includes various note values, rests, and dynamic markings.

20

(Fl. III muta in Picc.)

*sempre ff*

*sempre ff*

*sempre ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*mf*

*cresc.*

*f*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

**Tempo I,  
ma poco meno mosso**

Tempo I,  
ma poco meno mosso

21

musical score for piano and orchestra, page 35. The score is in B-flat major and 3/4 time. It features a piano part with multiple staves and an orchestra part with strings and woodwinds. The piano part includes dynamic markings like *cresc.*, *f*, and *mf*. The orchestra part includes woodwinds (flute, oboe, clarinet, bassoon) and strings (violin, viola, cello, double bass). The score is divided into two systems, each with four measures. The first system shows the piano part with a crescendo and the orchestra part with a forte dynamic. The second system shows the piano part with a mezzo-forte dynamic and the orchestra part with a mezzo-forte dynamic. The score is written in B-flat major and 3/4 time.

Poco più mosso

*cresc.*  
*f*  
*mf*  
*cresc.*  
*f*  
*p* *a 2*  
*p* *schierzando*  
*cresc.*  
*f*  
*p*  
*cresc.*  
*ff*  
*p* *schierzando*  
*cresc.*  
*ff*  
*p*  
*cresc.*  
*f*  
*p* *schierzando*  
*cresc.*  
*f*  
*p*  
*cresc.*  
*mf*  
*f*  
*p*

*cresc.*  
*f*  
*p* *schierzando*  
*cresc.*  
*f*  
*p* *schierzando*  
*cresc.*  
*f*  
*p*  
*cresc.*  
*f*  
*p* *schierzando*  
*cresc.*  
*f*  
*p* *schierzando*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*f* *ff*  
*a 2*  
*f* *ff*  
*a 2*  
*f* *ff*  
*a 2*  
*f* *ff*

*cresc.*  
*cresc.*  
*cresc.*  
*pizz.*  
*cresc.*  
*pizz.*  
*cresc.*

*f* *ff*  
*f* *ff*  
*f* *ff*  
*arco*  
*f* *ff*  
*arco*  
*f* *ff*

This musical score page, numbered 38, features a piano and orchestra arrangement. The piano part is written for four staves (treble and bass clefs), while the orchestra part consists of five staves (three woodwinds and two strings). The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into two systems. The first system includes dynamics such as *mf*, *p*, *p cresc.*, and *pp*. The second system includes *dim.*, *p*, *p cresc.*, and *cresc.*. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The orchestra part provides harmonic support with sustained chords and melodic lines. The page number 3087 is printed at the bottom center.